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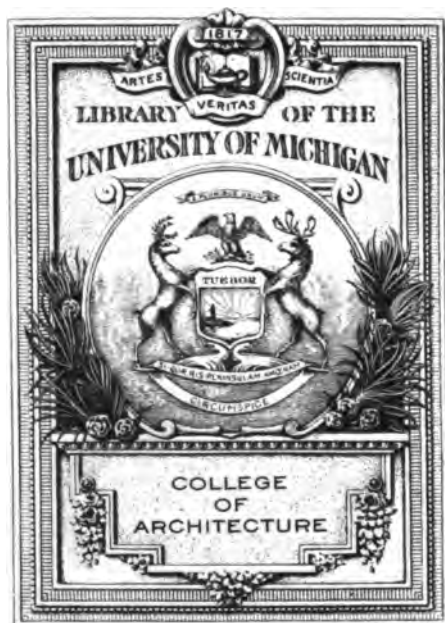
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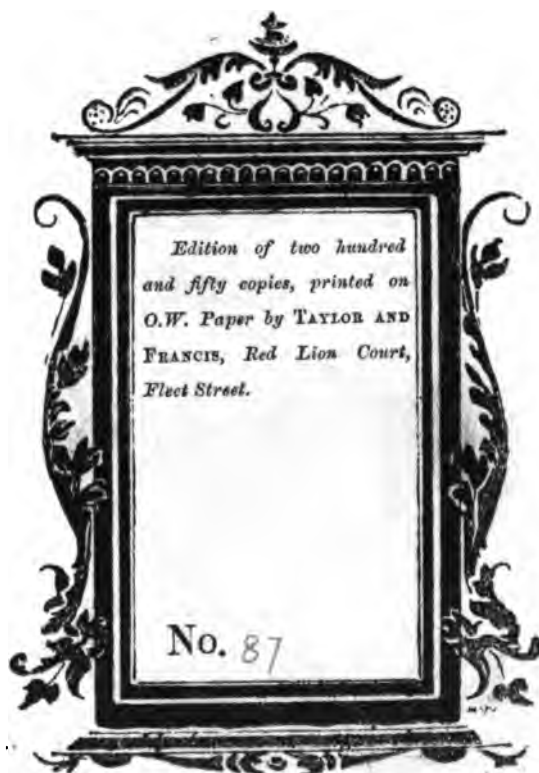
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THE ITALIAN RENAISSANCE. WITH ILLUSTRATIONS. 1900.

THE ART OF THE PRECURSORS. A STUDY IN THE
HISTORY OF EARLY ITALIAN MAIOLICA. WITH ILLUSTRATIONS. 1901.

The book cover features a wide, ornate border with a repeating floral and foliate pattern. At the top center, within the border, is a semi-circular medallion containing a symmetrical design of two birds facing each other with a central floral motif.

Italian ceramic art.

THE MAIOLICA PAVEMENT TILES
OF THE FIFTEENTH CENTURY WITH
ILLUSTRATIONS BY HENRY WALLIS

LONDON
BERNARD QUARITCH 15 PICCADILLY

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PREFACE.

IN selecting the illustrations of the XVth century Italian pavements, the aim has been to render a general idea of each by giving a few typical examples of its component tiles. Were it not that these pavements are now so few, the space of time included between the earliest and the latest would be too long to be dealt with in a single study. But seeing that the larger number of them have perished, the convenience of the student of this important phase of Italian maiolica will, probably, best be consulted by presenting the illustration of those still remaining in one series.

I shall ever gratefully remember the kind assistance I received, while making studies of the objects, from the Directors of the Museums possessing examples of the tiles and from the Guardians of the Monuments and Churches wherein are the pavements, and for which I beg to offer those gentlemen my sincere thanks.

J. H. W.

INTRODUCTION.

IN Italy, as in other countries which have been celebrated for their ceramic art, the potter's output was developed in two directions, one being vasework, the other tilework. The evidence as to priority of production is, perhaps, in no instance very decisive, but that the two branches of the art were inspired by similar ideals, and were subject to like influences, was the general rule. They were, indeed, so closely related that it may be said the existence of one implied that of the other. In the case of a long past art, the remains of which have become buried in the earth, it may, of course, happen that only one kind has been discovered, as the wall-tiles at Susa. So it was with the splendid Persian tiles, which were known some time before the contemporary vases reached Europe. The tiles and vases of Damascus are equally beautiful; in their case the vases had acquired celebrity whilst the tiles were comparatively unknown outside their native land. If in the above instances we are uncertain as to which branch of the art had first arrived—not precisely at maturity, but at that stage when the work was executed with a certain amount of facility, the doubt hardly exists respecting the maiolica production of Italy. There we find the vasework tentative and immature in its manipulation a century older than the earliest known maiolica tiles,

while these in their artistic treatment—allowing for a certain quaint simplicity of motive—are executed with easy mastery. Judging from references both literary and pictorial, they appear to have rapidly come into general use, as well for domestic as ecclesiastical buildings: of the earliest examples of the former class probably none exists; of the latter, which there are good reasons for believing the pavements were numbered by hundreds, we can now scarcely count a dozen, the rest having been swept away, from the XVIIth century downwards, to give place to forms of art at once pretentious and insipid.

Whether regarded from the historic or æsthetic point of view, these relics of the ceramic art of the XVth century, the century wherein the supreme achievement of the Italian Renaissance was concentrated, are equally instructive to the connoisseur and the student of art-history. They embody a phase of artistic invention which is absolutely unique. They likewise furnish information respecting the progress of the art of the Italian maiolicanti obtainable from no other source. For whilst the vasework of the century is conspicuously lacking in inscribed dates, on these they are sometimes present, and when this is not the case they contain internal evidence indicating their period of production often within very narrow limits. But their documentary value is of secondary importance compared with their intrinsic artistic qualities, individually and as parts of carefully considered decorative schemes, in the latter respect being especially deserving attention. Those still remaining in the places where they were laid down are usually found in chapels, and it was preeminently in these edifices that much of the finest artistic work of the XVth century, whether in painting or sculpture, was executed. These chapels, the cynosure of many an artistic pilgrimage even at the present day, when so much of their glory has departed, stand forth not only as models of architectural style, but also as examples of perfect adaptation of decorative effect in all particulars.

The subjective scheme usually followed in the *quattrocento*

chapel was logically conceived in accordance with the symbolic spirit of the age. The Evangelists, or sometimes the Greater Prophets, the inditers of the Sacred Word, were depicted in glory on the ceiling. Scenes from the life of the founder's patron Saint formed the subjects of the frescoed walls. The Redeemer, whether as "gracious Child or thorn-crown'd Man," was the central figure of the composition surmounting the altar, and the tiled floor, in a soft haze of blended colours, suggesting the flower-enamelled fields of the heavenly paradise, completed the mystic yet well-ordered design. They completed the decorative scheme, they gave the last delicate embellishment to the ideal conception, but with rare tact and intelligence the artists abstained from attempting to compete with the dramatic interest dominating the pictorial art in the other parts of the chapel. Hence their aim was to suggest an unpremeditated art. Ornamental motives are hinted rather than elaborated. They are like the snatches of melody which some skilful musician will evoke when passing his fingers apparently at random over the keyboard. Each tile bears its separate ornamental motive, as a bird, an animal, or a fish; occasionally it is a head in profile, then probably a portrait of some one associated with the chapel; not infrequently the arms or *impresa* of its founder are depicted, or a motto, or the initial letter of the name of the Virgin. More often, however, it is a simple passage of conventional ornament. All these unpretending designs are intended to charm and interest by their naïvety and simplicity, they supply the element of repose necessary in all well-concerted artistic compositions. After contemplating the high-strung themes of the mural compositions, wherein may have been portrayed the death-agony of the martyr, or some solemn scene of trial and suffering, the eye falls on the painted floor and finds in its candid, artless delineations precisely that rest which is grateful after the previous tension. It is the duplication in pictorial art of Shakespeare's method in his tragic scenes. The art actually influencing the Italian maiolica tiles of this period was probably that of the XIIIth

century Persian lustred tiles, whereon are so often seen motives of a similar kind. The fanciful designs displayed on the Persian carpets, which were imported into Italy at this time, may also have exerted an influence on the tile-painters.

The earliest existing maiolica pavement known to the writer is that in the Caracciolo Chapel of the church of S. Giovanni a Carbonara, at Naples (see figs. 1-8). The chapel contains the tomb and was decorated in honour of Ser Gianni Caracciolo, Grand Seneschal and favourite of Queen Joanna II. of Naples. He was assassinated in 1432: allowing, therefore, a few years for the completion of the chapel, the date usually assigned for the pavement—about 1440—may be accepted without hesitation; especially since the rest of the decoration of the chapel belongs to this period. As to the provenance of the tiles, no documents relating to their purchase or their fabrication having yet been discovered, the clue must be sought for in the comparison of their technique and design with other examples of Italian ceramic art. In these particulars their affinities are with central Italian and especially Tuscan pottery, no known Neapolitan ware in any way resembling them in ornamental motives. Reasons for accepting this origin are found in the fact that north and central Italian artists, as Giotto and Donatello, executed important work at Naples during the XIVth and XVth centuries: even in the chapel to which the tiles belong the frescos are inscribed "*Leonardus de Bisuccio de Mediolano, hanc capellam et hoc sepulcrum pinxit.*"* Some confirmation of the supposition that they may have been imported from Tuscany is furnished by a document referring to a commission given from Naples in 1488 by Giuliano da Majano, then in the service of King Ferrante, to his brother Benedetto da Majano at Florence for 20,000 tiles to be used in buildings which Giuliano was erecting for the King. "24 maggio, 1488. A Juliano et herede d'Antonio Gondi septanta nove due. Uno t[ari] quatro gr[ana] per banco

* See CROWE and CAVALCABELLE: *Hist. of Painting in Italy*, vol. i. p. 333.

da Palmer [Palmieri] e sonno per valuta de fiorinj LXXI de grossi L^a[rghi] s[oldi] VII d[enari] VIII che anno fatto pagare in Firenze zoe[civè] a Benedetto de Mayano per XX^a [20,000] mattony fiorinj LXII s. sej." (See Archiv. Stor. Napol. vol. xx. p. 328, cited by Dr. von Fabriczy in the 'Repertorium für Kunstwissenschaft,' xx. Band, 2 Heft, p. 96.) If in 1488 an architect at Naples sent to Florence for tiles it may be fairly inferred that they could not have been obtained in the former city, still less likely is it that similar articles were made there fifty years previously. If further confirmation were needed it will be found in the strong indication of the Oriental influence which is characteristic of Tuscan and Faentine pottery of the first half of the century. The prevailing deep blues and purples enlivened by touches of transparent green on the tiles are entirely Eastern, and as with the palette so with the design, the animals, the flowers, the arms, and the inscriptions treated as ornament, are all reminiscent of the work of the Oriental artists on carpets or tiles.

Whilst the evidence leaves little doubt as to the approximate date of the Caracciolo pavement, it is less easy to point to that which should be placed next to it in chronological sequence. Had the decision to be determined by style alone, one might suggest that of the Tempietto di Sta. Maria della Peste, at Viterbo. But this, one of the most lovely architectural gems of the early Italian Renaissance, so exquisite in its proportions, so refined in its stone carving and mouldings that one almost desires it should be put under glass to be preserved for all time, is said to date from the year 1494, which places it about at the end of our list. There is, however, at Viterbo another tile pavement in the Mazzatosta chapel of the church of Sta. Maria della Verità, which may, perhaps, properly follow that of Naples in the order of rotation (see figs. 10-24). The chapel, dedicated to the Virgin in honour of her appearing in the usual casual manner to the usual "mammolini," was founded by Nardo Mazzatosta, who belonged to a wealthy family of Viterbo. It is celebrated in the story of Italian painting for

the remarkable frescos by Lorenzo di Giacomo da Viterbo decorating its walls and roof; of these the Marriage of the Virgin, containing portraits of the notabilities of the time, introduced after the manner of Benozzo Gozzoli, the master of Lorenzo, ranks with the best mural painting of the period*. Lorenzo finished his work in 1469, which, it may fairly be inferred, is the date of the pavement. As we look up from it to the paintings it seems that some of the profiles on the tiles were even drawn by his own hand, not, of course, the majority of the heads, since they show the less skilled work of an assistant. There appears to be no evidence as to where the tiles were made. Judging from the simple but not inartistic Viterbese pottery of the present day, a "body" of excellent quality is found in the neighbourhood of the city, hence the pavement may be a local production; the ornament perhaps in that case having been painted by an artist from one of the more famous centres of maiolica fabrication. The affinities of style in the scroll ornament with that on the tiles of the della Rovere chapel at Rome, and with those of the Poderico chapel at Naples, show that the painter was familiar with the current decorative motives of the period.

The tiles which formed the pavement in a chamber of the nunnery of S. Paolo at Parma, and which are now in the Museum of that city (see figs. 25-34), were considered by the Marchese Giuseppe Campori to have been made in the year 1508, on the ground that a partially illegible inscription on one of them contained that date†. At the same time the Marchese points out that several tiles bear a shield surmounted by a crozier, whereof one is signed MA-BN, and suggests the letters are an abbreviation of the name of Maria de Benedictis, who was Abbess of the Monastery from 1471 to 1482. He further mentions that the head of a Pope, with surrounding oak-leaves, is depicted on another of the tiles,

* For a learned and interesting notice of the Mazzatosta chapel, see Dr. CONRADO RICCI, Lorenzo di Viterbo, *Archiv. Stor. dell' Arte*, vol. i. 1888.

† See CAMPORI in *Istorie delle Fabbriche di Majoliche Metaurensi*, Vanzolini, vol. ii. p. 231.



From a tile on the S. Paolo,
Parma, pavement.

which suggests the Pope belonged to the della Rovere family, and might therefore have been Sixtus IV. (1471-1484). On the supposition that he was the Pope represented, and that the arms were those of Maria de Benedictis, M. Emile Molinier is of opinion that the pavement was laid down during the period she was Abbess ; for these reasons he dates the tiles at about 1482*. In deciding between these two dates one has to take into consideration the technique and ornamental motives of the tiles, and these rather point to an art twenty years earlier than the time stated by the Marchese, and which agrees with the period suggested by M. Molinier. As to the provenance of the tiles, the archives of Parma show that potters were working in that city during the XIVth and succeeding centuries, the names of several being given by the Marchese Campori ; it is also recorded that some worked for the art-loving Gonzagas at Mantua, and hence were skilled artists. It may therefore be concluded that the pavement was home-made ; it is even possible that the figure-subjects it contains may have been designed by a Parmesan painter of the period, Jacopo Loschi ; Prof. Comm. Adolfo Venturi tracing a marked resemblance in the types of the figures and the drawing of the heads in his frescos with those in the tiles †.

It is to these busts and figure-subjects that the pavement owes its exceptional position amongst those of the *quattrocento*. Besides compositions like the Judgment of Paris and the Pyramus and Thisbe, there are allegorical figures of the Virtues, men-at-arms on horseback, knights, ladies and pages, a man leading an ass, another

* See MOLINIER : *La Céramique Italienne au XV^e Siècle*, 1888, p. 39.

† See VENTURI : *L'Arte*, 1900, p. 378.

cutting wood, a lawyer and numerous profiles and busts, which are admirable in character and drawing. There are, of course, birds, animals, conventional floral ornament, escutcheons, *imprese* and inscriptions; among these latter given by the Marchese Campori are:—SOLO IN TE SPERO ROSA—ROSA BELLA—ASPETO EL TEMPO—CARO EL MI TEXOR—ISAURA BELLA—PER BEN FARE, etc. Occasionally on the *berretti* of the male portraits is seen a *cartolino* bearing an inscription which the Marchese reads *sia dato in man a Nicomede*, but without explaining its meaning. It must be admitted that some of the subjects are scarcely those calculated to promote a highly devotional strain of thought in the minds of the vestals who had vowed to renounce the pomps and vanities of the world; indeed, they tend rather to confirm the account that later on, in the next century, the relaxation of discipline became so flagrant as to call forth a severe reprimand from Pope Adrian VI. The room to which the pavement formerly belonged appears, unlike the celebrated Camera di San Paolo decorated by Correggio, to have been devoid of wall-painting, which may account for the dramatic character of the incidents depicted on the tiles.

A group of pavements which probably followed that of San Paolo in chronological succession comprises those in the well-known della Rovere chapel at Sta. Maria del Popolo at Rome (figs. 35, 36) and in four other chapels at Naples (see figs. 37–40). Sta. Maria del Popolo was rebuilt in 1477: the della Rovere chapel contains the tomb of Cardinal Giovanni della Rovere, brother of Pope Julius II., the Cardinal dying in 1483, but there appears to be no record giving the time when the chapel was finished, nor even when the paintings in it by Pinturicchio were executed; it is not, however, unreasonable to suppose that both they and the pavement were completed within a few years of the death of the Cardinal. The freedom in the design, and the passages of deep orange peculiar to the maiolica of the last twenty years of the century, favour the attribution of this date

for the tiles. The inclination to ascribe them to Urbino is natural, considering the relations of the della Rovere family with that city, but the assumption is based on no direct evidence whatsoever ; it seems, therefore, more advisable to leave the question open. The four Neapolitan pavements are those of the Brancaccio chapel in S. Angelo a Nido, the Poderico chapel in S. Lorenzo Maggiore, the dei Petra chapel at S. Pietro a Maiella, and the cappella dei Martiri at S. Caterina a Formiello, this last being probably the latest in date. They all contain similar motives of ornamentation to the Parma and Rome pavements, excepting, of course, as to the figure-subjects at Parma. They display likewise a similar palette composed of deep and pale blue, green, pale yellow, and orange, with manganese. The profiles have not the masterly drawing of those in the Parma tiles ; they may, however, be more appropriate, considered as motives of decoration ; for bird-painting they are excelled by no others. It was said the Caracciolo tiles were probably Tuscan, but a considerable space of time separating them from the present ones, an attempted appreciation of the style and technique of these by a comparison with the earlier work would not allow any reliable deduction as to provenance ; perhaps all that can be suggested on this point is that we have here ornamental motives analogous to those on Faventine pottery. The student will find a valuable critical notice of these and other Neapolitan tile-pavements in an article by Prof. Comm. Giovanni Tesorone in a recent number of '*Napoli Nobilissima*'*. Some charming illustrations in chromolithography of the tiles in the dei Petra chapel are given by Prince Filangieri in his learned monograph on the church of S. Pietro a Maiella† : the date suggested by the Prince, the commencement of the XVth century, is, of course, erroneous ; the mistake was, however, pardonable enough at the time the volume was written.

* See TESORONE: *Napoli Nobilissima, Pavimenti Maiolicati del XV e XVI Secolo*, vol. x. 1901, p. 115.

† DON GAETANO FILANGIERI: *Chiesa e Convento di S. Pietro a Maiella in Napoli*, 1884, p. 70.



From a tile on the San Petronio,
Bologna, pavement.

Every student of the history of Italian maiolica knows and duly prizes Dr. Luigi Frati's masterly study on the pavement of the S. Sebastian chapel, formerly belonging to the Vaselli family, in San Petronio at Bologna (figs. 41-50) *.

Painstaking in research, and clear in its exposition, it is a model of all that is required in a work of this nature ; moreover, it is about the earliest publication on the subject treated in the true scientific spirit. Dr. Frati's account of the tiles being so well known, it is unnecessary on this occasion to do more than remind the reader that they came from the pottery of the Casa Betini at Faenza, and that they are inscribed with the date 1487. It will be remembered that the author gives the deed drawn by the notary, Ser Nicolò Fasanini, whereby the chapel is assigned to the Canon Donatì Vaselli conditionally on his decorating it throughout, including the pavement—"Super terrain vero ipsius capelle fieri fecit pulcherrimam salicatum de quadrittis vitreatis cum diversis rebus in illis coloratis." Another maiolica pavement, of which the enamel is worn off the majority of the tiles, still remains in the Bentivoglio chapel of the church of S. Giacomo Maggiore, at Bologna ; its date of fabrication is assigned by Dr. Frati to a time between the years 1487-1494. It is no easy matter to discern the original ornamentation of the tiles ; two, however, will be found in M. Molinier's volume above mentioned †.

It has been stated that the Tempietto di Sta. Maria della Peste at Viterbo was erected in 1494, consequently the tiles (figs. 51-58) may be accepted as of about that period. The pavement, although in fairly good state, has been disturbed in places, and, at a time not

* FRATI: *Di un pavimento in Maiolica nella Basilica Petroniana alla cappella di S. Sebastiano, Bologna, 1853.*

† MOLINIER: *op. cit.* p. 58.

known, in part renewed with tiles of a later date, 2 cm. larger in size than the original ones. Some of the earlier tiles bear letters, the inscription they formed having apparently been disarranged; Sig. Ing. Valerio Caposavi, in whose charge are the monuments of the city, has, however, discovered it contains the words PAVLVS NICOLAI PINSIT. The writer is indebted to Sig. Caposavi for the information that Paulus Nicolai lived in Viterbo at the end of the XVth century. As will be seen by the profile between the letters FE (fig. 55), the style of drawing is somewhat primitive; so are likewise the motives of ornamentation, which have none of the free flowing lines of the tiles in Sta. Maria della Verità, but their unaffected simplicity admirably harmonizes with the sentiment which has inspired the classic decoration of the temple, itself reminiscent of the traditions of ancient Etruscan art. The colour-scheme is conceived in the same spirit, the prevailing tones being dark and pale blue, with occasional passages of green and orange sparingly applied.

Perugia, which was probably once rich in maiolica tile pavements, can now only show two of the XVth century, and these are little more than wrecks. The one is in the church of the Confraternità di S. Benedetto (fig. 59), the other in the Oratorio di S. Bernardino (fig. 60), both being in a deplorable state of preservation. Besides the square tiles in S. Bernardino there were others of triangular form, twelve composing a hexagon, the colours apparently having been in green and brown, but without ornament. The University Museum of the city contains in its collection some remains of tiles of the period, the writer could not learn whence they came (see fig. 61). They were all probably made either at Perugia or at the neighbouring Castello of Deruta. Fig. 62 is from Deruta, similar examples are now in the municipal museum and also incrustated in the wall of a church. It will be observed that the design is directly copied from an Oriental tile or vase, the same may be said of fig. 63; its provenance is unknown to the writer. All that he has been able to learn of fig. 64 is that it came from

Perugia; the type being certainly Umbrian. Fig. 65, which is incrustated in the wall of the atrium of S. Francesco at Bologna, also stands alone. It was found in the restoration of the church, still in progress. There most likely exist further examples, or at least remains of these old maiolica tile pavements, in remote corners of Italy, the discovery of which will reward the research of future investigators. From what the writer has been informed by Italians interested in the glories of the past art of their country, it is certain that many were still in place at the beginning of the last century; they were to be seen in Siena even within the last fifty years, but when the rage for restoration set in about that time they were broken up and thrown away by the restoring architects. Seeing the spirit prevailing among those responsible for the preservation of ancient monuments in Italy at the present day, the prospect on this question is brighter; should any further examples of these pavements be henceforth discovered there is a reasonable probability that they will be carefully preserved.

The tiles illustrated in figs. 66-76 are specimens of a larger number belonging to the Museo Civico at Turin, some of the same style are also to be seen at the British Museum and South Kensington. It will be observed that fig. 66 is inscribed 15011 on a cartolino: this was most likely intended for 1501 or 1511; in any case the art is that of the XVth century. A comparison with the San Petronio tiles shows analogies in the ornamental motives suggesting that these also are of Faentine origin, although later in date. Thus, examining figs. 42 and 71 it is obvious that the draughtsman of one had seen the other, or at least a drawing of it, the attitude of the hare and the conformation of the foreground leave little doubt on that point. But the sky of the Turin tile has floating cloudlets, while that from Bologna has the background sown with the triple dots of early XVth century work; other details tending to the same conclusions will not escape the discerning reader. Il Sig. Comm. Vittorio Avondo, Director of the Turin Museum, informed the writer that he was unaware of the place

where the pavement originally stood : similar tiles, however, have been traced to Tuscany, and Prof. F. Argnani presented the writer with one found in Faenza.

From the examples discovered within recent years it is evident that glazed tiles were largely used in the pavements of the Vatican and the Castel di St. Angelo during the XVth and the commencement of the XVIth century. At St. Angelo Major Borgatti has discovered some very precious remains of the pavement of the small chapel or oratory of Pope Leo X., the facade of which is said to have been designed by Michael Angelo. The original tiles were, of course, of the period, a few of these remaining in spots near the walls. But near the altar are seen others bearing the arms of Pope Nicolas V. (1447-1455), painted in dark blue and manganese with touches of pale yellow (see figs. 77-80). During the French occupation a century ago, the chapel appears to have been used as an office, when the present cement pavement may possibly have been laid down, the few Nicolas V. tiles being brought from some chamber in the Castle. It will be observed that the painter has sought to obtain variety by leaving in some instances the device in reserve, but finding the blue then too predominant, he has introduced passages of ornament in white on the ground (see figs. 79, 80). Fig. 81 represents a recently discovered fragment of a tile which is important from bearing a portion of the *impresa*, the radiant crown, of Pope Alexander VI. (1492-1502) ; the fragment, along with other objects of interest found in the Castle, is now preserved in the Museum of St. Angelo. That Alexander VI. made large additions to the monument is well known, but the papal apartments have either been transformed or destroyed ; of those referred to by Vasari as decorated by Pinturicchio with portraits of the family and friends of the Pope none is in existence, hence the interest attaching to what probably formed a portion of one of their pavements.

An interval of twenty years or more separates the Borgia tiles from the one bearing the arms of Leo X. (1513-21), of which an

illustration is given because although belonging to the XVth century the art is that of a preceding age. The remark made by Macaulay respecting Italian painting holds good when applied to its ceramic art: "The first fruits which are reaped under a bad system often spring from seed sown under a good one. Thus it was with the age of Raphael." So the refined and delicate morsel of Della Robbia ware (fig. 82), designed possibly under the direction of Raphael himself, is entirely in the spirit of the *quattrocento*. The inference that the ornamental motive of the tile was furnished by Raphael is suggested by Vasari's statements, in the Lives of Luca della Robbia and Raphael Sanzio, that Luca, the nephew of Luca della Robbia, constructed the pavements of the Loggia at the Vatican under the direction of Raphael, representing upon them the arms and *imprese* of Leo X. It is therefore not unlikely that some of the same would be used for the pavement of this chapel: Vasari states the tiles were made at Florence. The British Museum possesses two examples of the tiles having the ornament filled in with pale lustre colour, they have no analogies with known Gubbio or Deruta work; hence Luca, if they actually came from his *bottega*, had learnt the lustre secret—a potential fact which opens up a fascinating subject for enquiry.

The original pavements of the Appartamento Borgia have long since disappeared; fortunately, however, when it was determined a few years ago to repave the chambers Prof. Tesorone, under whose direction the work was carried out, succeeded in finding some few of the tiles in a storeroom at the Vatican. The tiles appear to be of two kinds—on one the painted ornament is in the usual Italian manner, painted on the flat; on the other it is in relief, after the Spanish fashion for wall-tiles. Illustrations of these latter are given by Prof. Tesorone in an Italian artistic journal*. Since the Pope was Spanish, his family belonging to Valencia, the relief tiles will probably have come from Spain.

* See TESORONE: *Arte Italiana*, Anno vii. No. 4, 1898, p. 29.

As to the others (figs. 83-87), the writer can learn of no documents indicating the place where they were made. Wheresoever the locality, the art there practised must have displayed a marked Oriental influence. The painter was apparently unfamiliar with Italian heraldry, as he has quartered the Pope's *imprese*, the radiant crown and the flames: his arms were for one half the field a bull, for the other three bars. As to the date of the tiles, the frescos by Pinturicchio in the Appartamento were finished in 1494*; it may be, therefore, supposed that the tiles would be laid down at about the same time. Fig. 88 represents a tile from the Library of the Duomo at Siena, the walls of that famous hall also having been painted by Pinturicchio, the commission being given him by Pope Pius III. (1503). In this instance also the year of the completion of the frescos, 1507, may be taken as the date of the pavement. Considering there was a flourishing ceramic art at this time at Siena, it is probable the tiles were made there. The original pavement was restored in the middle of the last century, when the form of the tiles was changed to that of a rhombus, retaining the design of the border, but placing only one large crescent in the centre; the alteration was a saving of labour, but the old design was spoilt.

The interest taken in maiolica by the beautiful and famous Isabella d'Este is known to all readers of artistic literature relating to her period, and they will recognize the tiles represented in figs. 89, 90 as belonging to the *cortile* in her apartments at the Castello Vecchio, Mantua. It will be remembered that she is recorded to have given commissions to the potters of several cities, a letter to the Duke, her husband, from his brother Giovanni Gonzaga at Pesaro, dated March 24, 1494, possibly refers to these identical tiles. "A Pesaro doue *quam primum* fui gionto heri mandai per il figulo che fa la saligata de V. S. et uolsi uedere li quadretti che mi paruero belissimi et digni come potera etiam

* See CROWE and CAVALCASELLE: *op. cit.* 1866, vol. iii. p. 204.

vedere quella perchè il mastro me ha promessa uolerli mandare fin a sei giorni''*. From a second letter from Pesaro, written by Silvester de la Calandra, it appears that the tiles were dispatched in thirteen cases on June 1 of the same year, which may well be accepted as a probable date for the pavement. An illustration of a panel of these tiles from the collection of Madame André was given by the late Charles Yriarte in one of the series of articles by him on Isabella and the artists of her time, in the '*Gazette des Beaux-Arts*'†. A notice of the Milan examples, from the pen of Dott. Cav. Giulio Carotti, will be found in the '*Bollettino della consulta del Museo Archeologica in Milan*,' 1895, p. 28.

It would have been gratifying to have terminated our illustrations with some examples whereof both the date and provenance could be asserted without question. Failing this it is a satisfaction to have assurance on one of these points as to the fine tiles on figs. 91-93. The inscription on the first—"1513 a di 20..."—leaves nothing to be desired, except the month. Respecting the place whence the tiles came or where they were made, the writer knows nothing. As in a former instance, it may be said the date is that of the XVIth century, but the art is the art of the XVth, and it is because they recall memories of that time they are included in the present series.

NOTE.—As the enamel ground of the tiles represented in the following illustrations is white, the fact will not be stated in the separate descriptive statements. Except when otherwise mentioned, the outlines throughout are in blue, sometimes approaching a blue-black. In the case of several tiles belonging to a single pavement the sizes of the first only are given. It is also said, once for all, that the tiles are maiolica. But respecting the Mantuan tiles (figs. 89 & 90), Prof. G. Tesorone is of opinion they are mezza maiolica (see the *Bollettino della consulta del Museo Archeologico in Milano*, 1895, p. 28).

* A. BARTOLOTTI: *Archiv. Stor. Lombardo*, vol. vi. Anno xvi. 1889, p. 816.

† YRIARTE: *Gazette des Beaux-Arts*, vol. xiii. 1895, p. 391.

ILLUSTRATIONS.



FIG. 1.—TILES. The colours are dark and pale blue, purple (manganese), and a transparent copper-green sometimes inclining to turquoise, the dark blue predominating. The square tile to the left bears the *impresa* of Ser Gianni Caracciolo. The size of the square tiles is 11 cm., that of the hexagonal tiles 21 cm. high; the thickness 2 cm.

Caracciolo Chapel, Church of San Giovanni a Carbonara, Naples.



FIG. 2.—TILE. The first letter in the name of the Virgin.
Caracciolo Chapel, Naples.



FIG. 3.—TILE. All in blue except the wing, which is green. From the
Caracciolo Chapel. Technical Museum, Naples.



FIG. 4.—TILE. From the Caracciolo Chapel.

British Museum.



FIG. 5.—TILE. From the Caracciolo Chapel.
Technical Museum, Naples.



FIG. 6.—TILE. From the Caracciolo Chapel.

Musée du Louvre.



FIG. 7.—TILE. From the Caracciolo Chapel.

British Museum.



FIG. 8.—TILE.

Caracciolo Chapel, Naples.



FIG. 9.—From a fresco of the Annunciation, by a follower of Giotto, in the Church of San Giovanni a Carbonara, Naples, XIVth century. The tiles are here represented twice the relative size of those in the fresco.



FIG. 10.—TILE. The colours of the tiles in the Mazzatosta Chapel are dark and pale blue, manganese, green, and yellow, the blue predominating. The size of the square tiles is 96 mm., the height of the hexagonal ones 20 cm. S. Kensington Museum possesses forty-two of these tiles, the British Museum has two. Mazzatosta Chapel, Church of Sta. Maria della Verità, Viterbo. **British Museum.**



FIG. 11.—TILE. From the Massatosta Ohapel. British Museum.



FIG. 12.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 13.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 12.—TILE.

Massatosta Chapel, Viterbo.



FIG. 13.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 16.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 17.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 18.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 19.—TILE.

Mazzatosta Chapel, Viterbo.



FIG. 20.—Five tiles containing the arms of the Mazzatosta Family. The enamel is nearly worn away. Now in position at the chapel.



FIG. 21.—TILE. From the Mazzatosta Chapel.
South Kensington Museum.



FIG. 22.—TILE. From the Mazzatosta Chapel.
South Kensington Museum.



FIG. 23.—TILE. From the Massatosta Chapel.
South Kensington Museum.



FIG. 24.—TILE. From the Mazzatosta Chapel.
South Kensington Museum.



FIG. 25.—TILE. The size of these tiles is 20 cm. square, the thickness 55 mm. The shading of the flesh is faintly indicated in all instances in blue. From the Monastery of S. Paolo, Parma.

Parma Museum.



FIG. 26.—TILE. In this instance the ornamental background is kept within a line at a short distance from the bust; the method is not always followed. From the Monastery of S. Paolo, Parma.
 South Kensington Museum.



FIG. 27.—TILE. The Judgment of Paris. From the Monastery of S. Paolo. Parma Museum.



FIG. 28.—TILE. Pyramus and Thisbe. From the Monastery of S. Paolo.
Parma Museum.



FIG. 29.—TILE. Purity. From the Monastery of S. Paolo.
Parma Museum.



FIG. 30.—TILE. From the Monastery of S. Paolo. **Parma Museum.**



FIG. 31.—TILE. From the Monastery of S. Paolo. Parma Museum.



FIG. 32.—TILE. From the Monastery of S. Paolo. **Parma Museum.**



FIG. 33.—TILE. (Compare with the animal drawing in the Grotta Campana tomb, Veii.) From the Monastery of S. Paolo.
Parma Museum.



FIG. 34.—TILE. From the Monastery of S. Paolo, Parma.
British Museum.



FIG. 35.—TILES. From Sta. Maria del Popolo, Rome. The first tile in deep blue, orange, and dark green; the second in blue, manganese, orange, and green; the third green with orange acorns. The size 21 cm. by 95 mm. Della Rovere Chapel, Rome.



FIG. 36.—TILES. The first, blue, green, and orange; the second (the royal arms of Aragon, Naples), black and yellow; the third, blue ground, green, and acorns yellow. **Della Rovere Chapel, Rome.**



FIG. 37.—TILES. From the Chapel of Cardinal Brancaccio in the Church of S. Angelo a Nido, Naples. The square tile 10 cm., the hexagonals 20 cm. high.

Technical Museum, Naples.



FIG. 38.—TILES. From the Cappella dei Martiri in the Church of S. Caterina a Formiello, Naples. The square tile 105 mm., the hexagonals 21 cm. high. Technical Museum, Naples.



FIG. 39.—TILES. From the Poderico Chapel in the Church of S. Lorenzo Maggiore, Naples. The square tile 105 mm., the hexagonals 21 cm. high. Technical Museum, Naples.



FIG. 40.—TILES. From the dei Petra Chapel in the Church of S. Pietro a Maiella, Naples. The square tile 95 mm., the hexagonals 20 cm. high.
Technical Museum, Naples.



FIG. 41.—TILE. From the S. Sebastian Chapel at San Petronio, Bologna. Ground and border dark blue; wreath and ornament in orange; shading of face and pearls light blue. All the tiles 165 mm. high.
S. Sebastian Chapel, Bologna.



FIG. 42.—TILE. Scroll, blue, lake, and orange; hare shaded in pale blue, foreground, orange; circular band green and orange.
S. Sebastian Chapel, Bologna.



FIG. 45.—TILE. Ground of centre, blue, inside circle orange, hexagon blue, outside ground orange; letters orange; banderole and wavy border shaded in pale blue, spots, green. **S. Sebastian Chapel, Bologna.**



FIG. 48.—TILE. Ground dark blue, pale part, orange; interlacing bands shaded in pale blue. S. Sebastian Chapel, Bologna.



FIG. 47.—TILE. Dark ground blue; chevron in border, orange; centre orange, circle green, hexagon, orange and green; interlacing bands and pearls shaded in pale blue. **S. Sebastian Chapel, Bologna.**



FIG. 48.—TILE. Dark ground, blue, pale ground, orange; interlacing bands and pearls shaded in pale blue.
S. Sebastian Chapel, Bologna.



Fig. 49.—TILE. The upright of altar-steps. The darks are blue, shading in pale blue; centres of rosettes orange, then blue, orange, and green; touches of orange and green in flowers. 17 cm. high.
S. Sebastian Chapel, Bologna.



FIG. 50.—TILE. Dark parts, blue, shaded in light blue; cones orange, a line of green below; centres of rosettes, orange, outer circle green.
S. Sebastian Chapel, Bologna.
E



FIG. 51.—TILE. Dark and light blue, spot orange. All this series 9 cm. square. Sta. Maria della Peste, Viterbo.



FIG. 52.—TILE. Dark blue, orange centre. Sta. Maria della Peste, Viterbo.



FIG. 53.—TILE. Blue, orange and green in centre.
Sta. Maria della Peste, Viterbo.



FIG. 54.—TILE. Blue, orange touches in the imbrications.
Sta. Maria della Peste, Viterbo.
E 2



FIG. 55.—TILE. Blue, orange and green dress.
Sta. Maria della Peste, Viterbo.



FIG. 56.—TILE. Blue and orange. Sta. Maria della Peste, Viterbo.



FIG. 57.—TILE. Dark blue, orange and green.
Sta. Maria della Peste, Viterbo.



FIG. 58.—TILE. Dark blue.
Sta. Maria della Peste, Viterbo.



FIG. 59.—TILE. Dark and pale blue. 9 cm. square.
S. Benedetto, Perugia.



FIG. 60.—TILE. Dark and pale blue, the four small leaves green. 95 mm. square. One of the tiles is in the British Museum.
S. Bernardino, Perugia.



FIG. 61.—SIX TILES. Dark and pale blue and green. Each tile 16 cm. high.
University Museum, Perugia.



FIG. 62.—TILE. The ornament *warva* ochre colour. Sometimes the ornament has passages of blue. 97 mm. square. One of the tiles is in the British Museum. Museum, Deruta.



FIG. 63.—TILE. Ornament thickly painted in brown manganese. 10 cm. square. Unknown provenance.

Henry Wallis.



FIG. 64.—TILE. Outline, border, and spots in manganese; bandelet and wings, blue; cloud at foot, green. 96 mm. square, 2 cm. thick. Supposed to have come from Perugia.

Henry Wallis.



FIG. 65.—TILE. Outlined in manganese, triangles painted in manganese and green, green touches in spaces of interlacing band.
S. Francesco, Bologna.



FIG. 66.—TILE. The colour scheme of this series is composed of dark and pale blue, green, yellow, and orange; the outlines are in blue. The size is 15 cm. square. **Civic Museum, Turin.**



FIG. 67.—TILE.

Civic Museum, Turin.



FIG. 68.—TILE.

Civic Museum, Turin.



FIG. 69.—TILE.

Civic Museum, Turin.



FIG. 70.—TILE.

Civic Museum, Turin.



FIG. 71.—TILE.

CIVIC MUSEUM, TUNIS.



FIG. 72.—TILE.

Civic Museum, Turin.

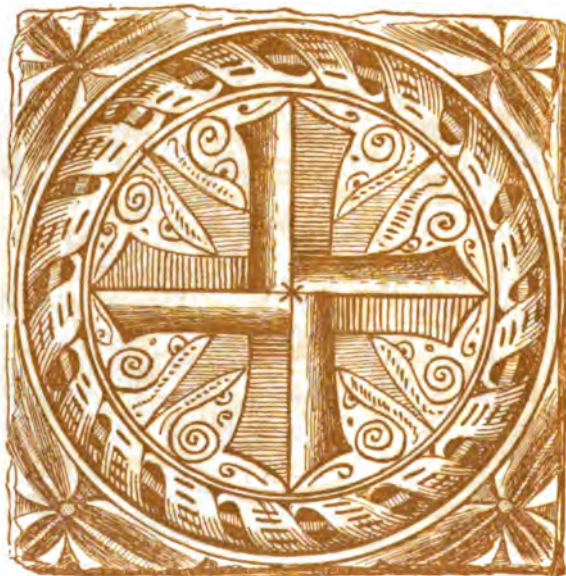


FIG. 73.—TILE.

Civic Museum, Turin.



FIG. 74.—TILE.

Civic Museum, Turin.



FIG. 75.—TILE.

Civic Museum, Turin.



FIG. 76.—TILE.

Civic Museum, Turin.



FIG. 77.—TILE. Dark blue. 16 cm. square.
Castle of St. Angelo, Rome.



FIG. 78.—TILE. Blue, manganese, and pale yellow.
Castle of St. Angelo, Rome.



FIG. 79.—HALF TILE. Blue.

Castle of St. Angelo, Rome.



FIG. 80.—HALF TILE. Blue.

Castle of St. Angelo, Rome.



FIG. 81.—PART OF TILE. Blue. H. 75 mm.
Museum of Castle of St. Angelo, Rome.



FIG. 82.—TILE. Outline of ornament in relief. The highest *palla* cobalt-blue, the rest violet manganese; a touch of manganese above shield; touches of blue on handles of keys and uniting cord. 14 cm. square.
Chapel of Leo X., Castle of St. Angelo, Rome.



FIG. 83.—TILE. Blue (radiant crowns yellow, flames manganese). 13 cm. square. From the Appartamento Borgia. British Museum.



FIG. 84.—TILE. Blue, flowers purple. Appartamento Borgia, or perhaps a chamber in the Vatican of the time of Pope Innocent VIII. (1484–1492). See EHLE and STEVENSON, *Gli Affreschi del Pinturicchio nell' Appartamento Borgia*, 1897, p. 40. **British Museum.**



FIG. 85.—TILE. Blue. 6 cm. square. Appartamento Borgia.
British Museum.



FIG. 86.—TILE. Blue. 6 cm. square. Appartamento Borgia.
British Museum.



FIG. 87.—TILE. Blue. 9 cm. square. Appartamento Borgia.
British Museum.



FIG. 88.—TILE. Yellow crescent on blue ground; borders on yellow ground, spots red (Armenian Bole). Each side 15 cm. From the library of the Duomo, Siena. **Henry Wallis**



FIG. 89.—TILE. Eagles, deep blue; lions, light blue on black; bars, orange and black; cross, deep manganese. 23 cm. square, 45 mm. thick. Reverse, two deep circles and five holes cut into the body. From Mantua. Civic Museum, Milan.



FIG. 90.—FOUR TILES. (1) Orange rays, manganese ground; grass, green. (2) Rays in pale manganese and orange. (3) Outlined in blue (the outlines throughout are blue). (4) Green ground, orange bandelet. Each the same size as Fig. 89. From Mantua.

Civic Museum, Milan.



FIG. 91.—PORTION OF TILE. Ornament in pale blue, central petal of flowers orange. H. 16 cm.
British Museum.



FIG. 92.—PORTION OF TILE. Ornament in pale blue, stag orange, touches of green and orange in ornament. **British Museum.**